



SONGS *from* MOTHER GOOSE



Sidney Homer



3 3333 02374 3129

784 Homer
Songs from Mother Goose

A 620270
ccw

CHILDREN'S ROOM
CENTRAL LIBRARY
510 MADISON AVENUE
NEW YORK, N.Y. 10019

184 H

Glouce Horner
(Mrs. Sidney Horner)



SONGS *From* MOTHER GOOSE
for VOICE and PIANO
SET TO MUSIC by
Sidney Homer
OPUS 36

ILLUSTRATED by MARGARET WRIGHT ENRIGHT

NEW YORK · THE MACMILLAN CO · 1920 · All rights reserved.

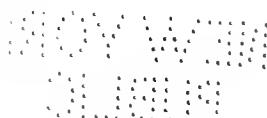


COPYRIGHT, 1919, 1920.

By SIDNEY HOMFRY

Set up and electrotyped. Published May, 1920.

A620270



W. Norwood, Proprietor,
F. S. Cushing & Co., Importers & Exporters,
Norwood, Mass., U. S. A.

784

H

SONGS FROM MOTHER GOOSE



THE MACMILLAN COMPANY
NEW YORK • BOSTON • CHICAGO • DALLAS
ATLANTA • SAN FRANCISCO

MACMILLAN & CO., LIMITED
LONDON • BOMBAY • CALCUTTA
MELBOURNE

THE MACMILLAN CO. OF CANADA, LTD.
TORONTO



FOREWORD

My editor insists that I say something about the circumstances which led to the writing of these songs. They were written in response to a frequently repeated request from my wife for some songs that "the whole family could sing together." As we are a large family and the youngest member, Joy, is but four years old, it did not seem possible that anything that she could grasp would appeal to the others.

But, one day, in the midst of other work, I came across some selections from Mother Goose. I realized that here was something which could be equally enjoyed by children of all ages, and even by "grown ups" who are children at heart, and from this resulted the present set of songs. They were written without any particular age in mind. Thus, little Joy sings most of them by heart, while at the same time Mrs. Homer and our eldest daughter, Louise, have found a place for them in their song recitals.

Mother Goose has something for everybody. The wit, humor, and affectionate spirit which fill these rhymes help to show us how much we all have in common and what an artificial and unnecessary barrier age is, anyway.

SIDNEY HOMER

BOLTON-ON-LAKE GEORGE, N. Y.



PART ONE



Some like it in the pot, nine days old.

Pease-pudding Hot, Pease-pudding Cold

Allegro Maestoso

f *heavily*

Pease - pud - ding hot, Pease pud - ding cold,

Pease - pud - ding in the pot, nine days old,

Some like it hot, some like it cold,

a tempo

Some like it in the pot, nine days old.

a tempo

Hey, Diddle Diddle

Vivace *rollicking*

p

Hey, did - dle did - dle, the cat and the fid - dle, The

p

cresc.

cow jumped ov - er the moon; The

cresc.

lit - tle dog laughed to see such sport, And the

dim.

dish ran a-way with the spoon.

rit.

Little Jack Horner

Andante con moto

mf simply

Musical score for the first line of the song. The music is in 12/8 time. The vocal line starts with a dotted half note, followed by a eighth note, a sixteenth note, a eighth note, and a sixteenth note. The lyrics "Lit - tle Jack Horn - er sat in a cor - ner" are written below the notes. The piano accompaniment consists of a bass line in the bass clef and a treble line in the treble clef, both in 12/8 time.

Musical score for the second line of the song. The music is in 12/8 time. The vocal line starts with a eighth note, a sixteenth note, and a eighth note. The lyrics "Eat - ing a Christ - mas pie;" are written below the notes. The piano accompaniment consists of a bass line in the bass clef and a treble line in the treble clef, both in 12/8 time.

Musical score for the third line of the song. The music is in 12/8 time. The vocal line starts with a eighth note, a sixteenth note, and a eighth note. The lyrics "put in his thumb and pull'd out a plum, And said," are written below the notes. The piano accompaniment consists of a bass line in the bass clef and a treble line in the treble clef, both in 12/8 time.

Music score for "What a good boy am I!" featuring three staves. The top staff is treble clef, the middle staff is alto clef, and the bottom staff is bass clef. The lyrics "What a good boy am I!" are written below the top staff. The music consists of eighth and sixteenth notes with a dotted half note.

Little Miss Muffet

Music score for "Little Miss Muffet" in 12/8 time. The top staff is treble clef, the middle staff is alto clef, and the bottom staff is bass clef. The lyrics "Lit - tle Miss Muf - fet sat on a tuf - fet," are written below the top staff. The music consists of eighth and sixteenth notes with a dotted half note.

Continuation of the music score for "Little Miss Muffet" in 12/8 time. The top staff is treble clef, the middle staff is alto clef, and the bottom staff is bass clef. The lyrics "Eat - ing of curds and whey; There" are written below the top staff. The music consists of eighth and sixteenth notes with a dotted half note.

came a great spi - der, And sat down be - side her, And

fright - end Miss Muf - fet a - way.

6

8

6

8

6

8

There was a Crooked Man

Allegro dramatically

There was a crook-ed man, And he went a crook-ed mile, He

found a crook-ed six-pence a-gainst a crook-ed stile: He

This musical score consists of two staves. The top staff is in common time (indicated by a 'C') and has a treble clef. The bottom staff is in common time and has a bass clef. The vocal line starts with a dotted half note, followed by a series of eighth notes. The piano accompaniment consists of eighth-note chords in the bass and eighth-note patterns in the treble. A long, thin musical line arches over the notes from the end of the first line to the beginning of the second line.

cresc.

bought a crook-ed cat, Which caught a crook-ed mouse, And they

This musical score consists of two staves. The top staff is in common time (indicated by a 'C') and has a treble clef. The bottom staff is in common time and has a bass clef. The vocal line starts with a dotted half note, followed by a series of eighth notes. The piano accompaniment consists of eighth-note chords in the bass and eighth-note patterns in the treble. A long, thin musical line arches over the notes from the end of the second line to the beginning of the third line.

all lived to - geth - er in a lit - tle crook - ed

This musical score consists of two staves. The top staff is in common time (indicated by a 'C') and has a treble clef. The bottom staff is in common time and has a bass clef. The vocal line starts with a dotted half note, followed by a series of eighth notes. The piano accompaniment consists of eighth-note chords in the bass and eighth-note patterns in the treble. A long, thin musical line arches over the notes from the end of the third line to the beginning of the fourth line.



Little Polly Flinders

Lento tenderly

Lit-tle Pol-ly Flind-ers Sat a-mong the cind-ers

mf *legato*

Warm-ing her pret-ty lit-tle toes; Her

Moth-er came and caught her, And whipp'd her lit-tle daughter For
rit.

spoil - ing her nice new clothes.

rit.

Barber, Barber, shave a Pig

Allegro gaily

Bar - ber, bar - ber, shave a pig,

How man - y hairs will make a wig?

"Four and twen - ty, that's e - nough!"

Give the bar - ber a pinch of snuff.

12

The musical score consists of three staves of music. The top staff is for a voice (G clef) and the bottom two are for a piano (G clef and F clef). The key signature is B-flat. The lyrics are: "How man - y hairs will make a wig?", "Four and twen - ty, that's e - nough!", and "Give the bar - ber a pinch of snuff.". The piano part includes a dynamic instruction '8' and a fermata over the bass line.

Little Boy Blue

Andante

p affectionately

Musical score for the first section of "Little Boy Blue". The score consists of three staves. The top staff is for the soprano voice, the middle staff for the alto voice, and the bottom staff for the bassoon. The key signature is B-flat major (two flats), and the time signature is common time (indicated by '12'). The vocal parts are in a two-part setting. The bassoon part provides harmonic support. The lyrics are: "Lit - tle boy blue, Come blow your horn, The". The vocal parts enter with eighth-note patterns, and the bassoon part provides harmonic support with sustained notes and eighth-note chords.

Musical score for the second section of "Little Boy Blue". The score consists of three staves. The top staff is for the soprano voice, the middle staff for the alto voice, and the bottom staff for the bassoon. The key signature is B-flat major (two flats), and the time signature is common time (indicated by '12'). The vocal parts are in a two-part setting. The bassoon part provides harmonic support. The lyrics are: "sheep's in the mea - dow, the cow's in the corn; But". The vocal parts enter with eighth-note patterns, and the bassoon part provides harmonic support with sustained notes and eighth-note chords.

Musical score for the third section of "Little Boy Blue". The score consists of three staves. The top staff is for the soprano voice, the middle staff for the alto voice, and the bottom staff for the bassoon. The key signature is B-flat major (two flats), and the time signature is common time (indicated by '12'). The vocal parts are in a two-part setting. The bassoon part provides harmonic support. The lyrics are: "where is the boy that looks af - ter the sheep? He's". The vocal parts enter with eighth-note patterns, and the bassoon part provides harmonic support with sustained notes and eighth-note chords.

rit.

un - der a hay - cock, fast a - sleep.

più lento

Will you a - wake him? No, not I, For

più lento

a tempo

if I do, hell be sure to cry,

a tempo

rit.

he'll be sure to cry.

dim. *rit.*

Ding, Dong, Bell

Allegro

impressively

f

Ding, dong, bell,

f

con pedale

Pus-sy's in the well!

Who put her in?

Music score for two songs. The first section, 'Little Tommy Green', consists of two measures in 3/2 time. The melody is in treble clef, and the bass line is in bass clef. The lyrics 'Lit-tle Tom-my Green.' are written below the melody, and 'Who pulled her out?' is written below the bass line. The second section, 'Little Tommy Trout', also consists of two measures in 3/2 time. The melody is in treble clef, and the bass line is in bass clef. The lyrics 'Lit - tle Tom-my Trout.' are written below the melody, and 'What a naughty boy was that To' is written below the bass line. The bass line features a sustained note with a fermata at the end of the second measure.

Continuation of the musical score for 'Little Tommy Trout'. The section begins with two measures in 3/2 time, continuing the melody and bass line from the previous section. The lyrics 'try and drown poor pus - sy cat, Who' are written below the melody. The bass line features a sustained note with a fermata at the end of the second measure.

Final section of the musical score for 'Little Tommy Trout'. The section begins with two measures in 3/2 time, continuing the melody and bass line from the previous section. The lyrics 'rit.' are written above the melody, indicating a ritardando. The bass line features a sustained note with a fermata at the end of the second measure.

dim.

nev - er did him an - y harm, But

dim.

killed the mice in his fa - ther's barn.

p

Pussy Cat, Pussy Cat, where have You been?

Lento

demurely

Pus - sy cat, pus - sy cat, where have you been?

p

I've been to Lon - don to vis - it the Queen,

Pus - sy cat, pus - sy cat, what did you there? I

piu lento dim.

frightened a lit - tle mouse un - der the chair.

Old King Cole

Allegro

f jovially

Old King Cole was a mer-ry old soul, And a
mer-ry old soul was he; . . . He.
called for his pipe, and he called for his bowl, and he

The musical score consists of four staves of music. The top staff is for the voice, starting with a treble clef, a key signature of one flat, and common time. The lyrics "Old King Cole was a mer-ry old soul, And a" are written below the notes. The second staff is for the piano, starting with a treble clef, a key signature of one flat, and common time. The third staff is for the voice, starting with a bass clef, a key signature of one flat, and common time. The lyrics "mer-ry old soul was he; . . . He." are written below the notes. The fourth staff is for the piano, starting with a bass clef, a key signature of one flat, and common time. The lyrics "called for his pipe, and he called for his bowl, and he" are written below the notes. The piano accompaniment features a steady bass line with occasional harmonic changes indicated by changes in the bass clef and key signature. The vocal line is rhythmic, with eighth and sixteenth note patterns. The overall style is a simple, joyful Allegro.

called for his fid - dlers three,

mf

Ev' - ry fid - dler, he had a fid - dle, and a

ve - ry fine fid - dle had he;

20

The musical score consists of four staves of music. The top staff is for the voice, starting with a G clef and a B-flat key signature. The lyrics "called for his fid - dlers three," are written below the notes. The second staff is for the piano, indicated by a brace and a treble clef. The third staff is for the piano, indicated by a bass clef. The fourth staff is for the voice, starting with a G clef and a B-flat key signature. The lyrics "Ev' - ry fid - dler, he had a fid - dle, and a" are written below the notes, with a dynamic marking "mf" above the staff. The piano accompaniment continues with a bass clef staff. The lyrics "ve - ry fine fid - dle had he;" are written below the notes. The piano accompaniment concludes with a treble clef staff. The score is set on a five-line staff with a common time signature.

A musical score for two voices and piano. The top voice (soprano) has a treble clef and a key signature of one flat. The lyrics 'Twee tweedle dee,' are repeated twice. The bottom voice (alto) has a bass clef and a key signature of one flat. The piano part is in the bass clef. The dynamic 'dim.' is indicated above the piano staff.

A musical score for two voices. The top voice (soprano) starts with a melodic line and lyrics: "went the fidd - lers ____ Oh, there's". The bottom voice (bass) provides harmonic support with sustained notes and rhythmic patterns. The score includes dynamic markings: *rit.* (ritardando), *p* (piano), and a brace grouping the two voices.

piu lento

none so rare as can com - pare with King

piu lento

rit.

Cole and his fid - dlers three!

rit.

Tommy Snooks and Bessie Brooks

Andante

mf sedately

As Tom - my Snooks and Bes - sie

mf molto legato

Brooks were walk - ing out one Sun - day,

poco rit. mf a tempo

Says Tom-my Snooks to Bes-sie

poco rit. mf a tempo

Brooks, "To-mor-row will be Mon-day."

Andante Rock a-bye, Baby

p lovingly

Rock-a-bye ba-by, thy cradle is green;
Hush-a-bye ba-bye, on the tree top,

p legato

Fa - ther's a nob - le - man, Mo - ther's a queen; And
When the wind blows, the cra - dle will rock.

rit.

a tempo

Bet - ty's a la - dy and wears a gold ring; And
When the bough bends, the cra - dle will fall

a tempo

rit.

a tempo

John-ny's a drum-mer, And drums for the King.
Downwill come ba - by, bough, cra - dle, and all.

rit.

p a tempo rit.

I had A Little Husband

Allegro

mf gaily

I had a little husband No

big - ger than my thumb, I

put him in a pint pot, And there I bade him drum. I

Sheet music for a vocal and piano piece. The vocal part is in treble clef, and the piano part is in bass clef. The vocal line consists of eighth and sixteenth notes. The piano accompaniment features sustained notes and chords. The lyrics are: "bought him a lit-tle horse, That gal-loped up and down; I".

Sheet music for the second line of the song. The vocal part continues with eighth and sixteenth notes. The piano accompaniment includes dynamic markings: "rit. cresc." above the vocal line and "rit. cresc." above the piano line. The lyrics are: "brid-led him and sad-dled him, And sent him out of town. I".

Sheet music for the third line of the song. The vocal part is marked "f a tempo". The piano accompaniment includes dynamic markings: "f a tempo" above the vocal line and "f a tempo" above the piano line. The lyrics are: "gave him some gar-ters To gar-ter up his hose,".

rit.

a tempo

And a lit - tle hand-ker-chief, To wipe his pret-ty nose.

mf

rit.

a tempo

The Queen Of Hearts

Lento

mf tranquillo

mf

triquillo

The Queen of Hearts She made some tarts,

mf

All on a Sum - mer's day; The

mf

Musical score for two songs, each with two staves (treble and bass) and lyrics. The first song, 'The Knave of Hearts', has lyrics: 'Knave of Hearts He stole those tarts, And with them ran a - way; The'. The second song, 'The King of Hearts', has lyrics: 'King of Hearts Called for the tarts, And'. The score includes dynamic markings: 'cresc.' above the treble staff in the first section, and 'ff cresc.' above the bass staff in the second section. The music consists of eighth and sixteenth note patterns, with various rests and measure endings.

Knave of Hearts He stole those tarts, And

with them ran a - way; The

cresc.

King of Hearts Called for the tarts, And

ff cresc.

beat the Knave full sore; The

Knave of Hearts Brought back the tarts And

vowed he'd steal no more!

Solomon Grundy

Energico
f relentlessly

Sol - o - mon Grun - dy, Born on a Mon - day,
f marcato

Christ - ened on Tues - day, Mar - ried on Wednes - day,

Ill on Thurs - day, Worse on Fri - day,

Died on Sat - ur - day, Bur - ied on Sun - day,

a tempo

This is the end of Sol-o-mon Grundy.

The House that Jack Built

Allegro gaily, with increasing animation throughout

This is the house that Jack built. This is the malt that

lay in the house that Jack built.

p *cresc. e accel.*

This is the dog that wor-ried the cat That

p *cresc. e accel.*

frit. a tempo rit.

killed the rat That ate the malt That lay in the house that Jack built.

frit. *a tempo* *rit.*

mf più lento

This is the maid - den all for - torn That

mf più lento

milked the cow with the crum - led horn, That

utempo

cresc.e accel.

tossed the dog That wor - ried the cat, That

cresc.e accel.

殺了那老鼠吃了那麥芽那

殺了那老鼠吃了那麥芽那

frit.

killed the rat That ate the malt That

在那麥芽屋裏建造的

在那麥芽屋裏建造的

frit.

lay in the house that Jack built.

這位紳士整天忙

這位紳士整天忙

at tempo

rit.

lay in the house that Jack built.

這位紳士整天忙

這位紳士整天忙

at tempo

rit.

lay in the house that Jack built.

這位紳士整天忙

這位紳士整天忙

fat tempo

This is the man all tat - tered and torn, That

這位紳士整天忙

這位紳士整天忙

fat tempo

This is the man all tat - tered and torn, That

p più lento

kissed the maid - en all for - lorn, That

p più lento

milked the cow with the crump - led horn, That

a tempo

tossed the dog That wor - ried the cat, That

cresc. e accel.

cresc. e accel.

frit.
 killed the rat that ate the malt That

frit.

a tempo
 lay in the house that Jack built.

atempo *rit.*

ff più lento
 This is the cock that crowed in the morn, That

ff più lento

fa tempo

waked the priest all shav - en and shorn, That

f a tempo

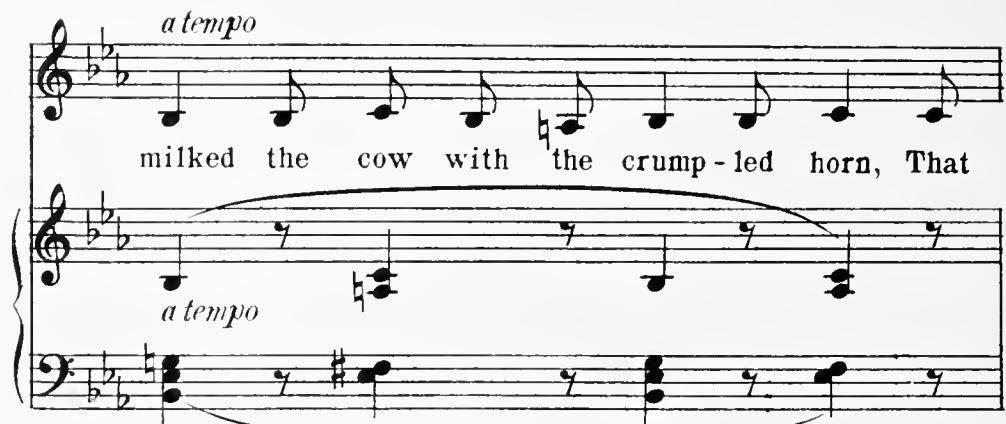
mar - ried the man - all tat - tered and torn That

mf più lento

kissed the maid - en all for - lorn, That

mf più lento

a tempo



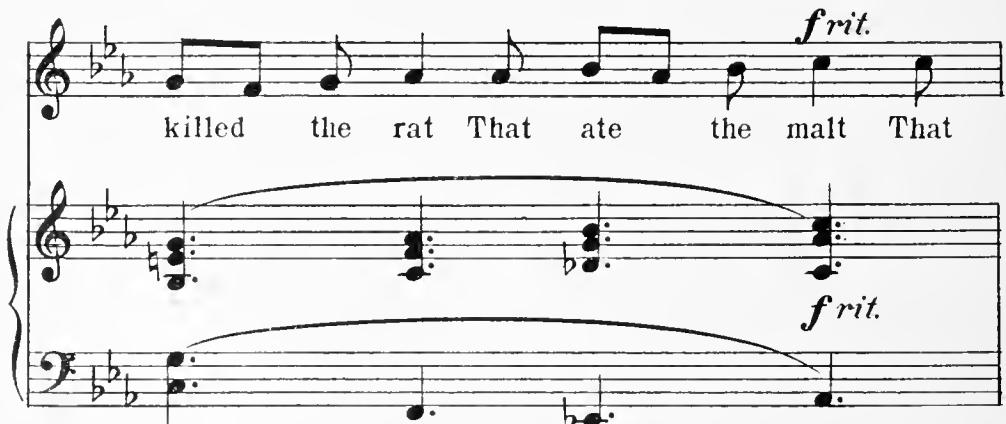
milked the cow with the crumpled horn, That

cresc. e accel.



tossed the dog That wor - ried the cat, That

frit.



killed the rat That ate the malt That

a tempo *rit.* *a tempo*

lay in the house that Jack built.

rit. *a tempo cresc.*

ff più lento

This is the farmer sowing the corn, That

ff più lento

a tempo

kept the cock that crowed in the morn, That

a tempo

accel.

waked the priest all shav - en and shorn, That

mar - ried the man all tat - tered and torn, That

mf più lento

kissed the maid - en all for - lorn, That

mf più lento

a tempo

milked the cow with the crumpled horn, That

a tempo

cresc. e accel.
tossed the dog That wor - ried the cat, That

cresc. e accel.

killed the rat that ate the malt That

frit.

fflento *rit.*
 lay in the house that Jack _____

fflento *rit.*
 built.

fff prestissimo
 all

rit. *all*

PART TWO



And "How d' you do?" again.

Mistress Mary, Quite Contrary

Andante

p with gentleness

Mis - tress Ma - ry, quite con - tra - ry,

How does your gar - den grow?— With

cock - le shells, and sil - ver bells, And

rit.

6/8

pretty maids all in a

12/8

a temp dim.

12/8

row

a tempo dim.

12/8

12/8

Hickory, Dickory, Dock

Allegro with imagination

12/8

Hick - or - y, dick - or - y, dock, — The

12/8

12/8

mouse ran up the clock; — The

clock struck one, The mouse ran down,

a tempo

Hicko-ry,dicko - ry dock.

pp a tempo

rit.

There was a Little Man

Allegretto impressively

Musical score for the first line of the song. The vocal line starts with a quarter note (mf) followed by eighth notes. The piano accompaniment consists of eighth-note chords in the right hand and eighth-note bass notes in the left hand. The lyrics are: "There was a lit - tle man, And he".

Musical score for the second line of the song. The vocal line starts with eighth notes followed by sixteenth notes. The piano accompaniment consists of eighth-note chords in the right hand and eighth-note bass notes in the left hand. The lyrics are: "had a lit - tle gun, And his bul - lets were made of".

Musical score for the third line of the song. The vocal line starts with eighth notes followed by sixteenth notes. The piano accompaniment consists of eighth-note chords in the right hand and eighth-note bass notes in the left hand. The lyrics are: "lead, lead, lead; He shot John - ny Sprig through the".

mid - dle of his wig, And

rit.

knocked it right off his head, head, head.

rit.

Dance To Your Daddy

Andante caressingly

mf

Dance to your dad - dy, My lit - tle bab - by

mf legato

poco rit.

Dance to your daddy, My lit - tle lamb.

poco rit.

a tempo

You shall have a fish - y In a lit - tle dish - y;

a tempo

rit. *dim.*

You shall have a fish - y When the boat comes

rit.

pp a tempo

in.

pp a tempo

See-Saw Sacradown

Grazioso with warmth

mf

See - saw sac - ra - down,

mf legato

Which is the way to Lon - don town?

rit. ————— *atempo*

One foot up and the oth - er down, And

rit.

that is the way ————— to Lon - don

atempo

town. See - saw sac - ra - down,

This musical score consists of five staves of music for three voices: Soprano (top), Alto (middle), and Bass (bottom). The music is in common time and includes lyrics for the nursery rhyme 'See-Saw Marrowbone'. The first two staves begin with 'rit.' (ritardando) and end with 'atempo' (at tempo). The third staff begins with 'rit.' and ends with 'atempo'. The fourth staff begins with 'atempo'. The fifth staff ends with 'atempo'. The lyrics are: 'One foot up and the oth - er down, And', 'that is the way ————— to Lon - don', 'town. See - saw sac - ra - down,'. The music features various note values (eighth and sixteenth notes), rests, and dynamic markings. The bass staff includes a bass clef and a bass staff line. The alto staff includes an alto clef. The soprano staff includes a soprano clef.

rit.

That is the way to Lon - don town.

rit.

Little Willie Winkle

Allegretto daintily

Lit - tle Wil - lie Wink - le, Runs through the town,

mf legato

rit.

Up - stairs and down - stairs, In his night - gown,

rit.

a tempo

Rap-ping at the win-dow, Cry-ing through the lock,

rit. *a tempo*

“Are the chil-dren in their beds? For now it's eight o'-clock”

Simple Simon

Allegretto naively

Sim - ple Sim - on met a pie - man

mf *legato*



Go - ing to the fair; Says Simp - le Sim - on



to the pie - man, "Let me taste your ware!"



Says the pie - man to Sim - ple Sim - on,



Sheet music for a vocal piece. The vocal line is in soprano clef, and the piano accompaniment is in bass clef. The music is in common time, with a key signature of two flats. The vocal part has lyrics in parentheses. The piano part includes dynamic markings and a tempo marking.

Top System:

“Show me first your pen - ny,” Says Sim-ple Sim - on

Middle System:

to the pie - man, “In - deed I have not an - y.”

Bottom System:

mf

Dynamic Markings:

- p* (piano dynamic in the first system)
- p* (piano dynamic in the second system)
- mf* (piano dynamic in the third system)

I went Up One Pair of Stairs

Andante con moto

mf *artfully*



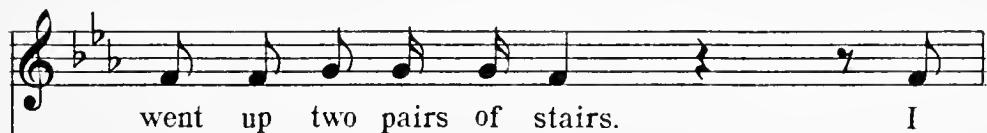
I went up one pair of stairs.

I

Just like me.



mf



went up two pairs of stairs.

I



Just like me.



cresc.

went in - to a room. I

cresc.

Just like me.

cresc.

looked ont of a win - dow. And

Just like me.

cresc.

f rit.

there I saw a mon-key.

Just like me.

f rit. *p* *a tempo* *rit.*

To Market, To Market

Con moto

f gaily

To mar ket, to mar-ket, to buy a fat pig.

f *marcato*

Home a - gain, Home a - gain, danc-ing a jig;

Ride to the mar- ket to buy a fat hog,

Home a - gain, home a - gain, jig - ger - ty - jog;



Musical score for piano and voice. The vocal line continues with eighth-note patterns. The piano accompaniment features eighth-note chords. The vocal line includes lyrics: "mar-ket, to mar-ket to buy a plum-bun," with a fermata over the first note of the second measure. The piano accompaniment features sustained chords.

Musical score for piano and voice. The vocal line continues with eighth-note patterns. The piano accompaniment features eighth-note chords. The vocal line includes lyrics: "Home a - gain, home a-gain, Mar-ket is done." The piano accompaniment features sustained chords. The vocal line ends with a fermata over the first note of the second measure.

One Misty, Moisty Morning

Andante in an aristocratic manner

One mist - y, moist - y morn - ing, When

cloud - y was the weath - er, _____ I

chanced to meet an old man cloth-ed all in leath-er; -

rit.

He began to compliment, And I began to grin,

How d'you do?" And "How d'you do?" And "How d'you do?" a-gain!

Humpty Dumpty sat on a Wall

Allegro grazioso *with charm* *mf*

Hump-ty Dump - ty

mf legato

sat on a wall, Hump-ty Dump-ty

had a great fall, Three score men and
All the Kings horses and

Three score more Can-not place Hump-ty Dumpty as he
All the Kings men Can-not put to

rit. a tempo

rit. a tempo

This musical score for 'Hump-ty Dump-ty' is arranged for two voices (soprano and bass) and piano. The piano part is in the bass clef, and the vocal parts are in the treble clef. The music is in common time, with a key signature of one sharp. The lyrics are integrated into the musical lines. Performance instructions like 'rit.' (ritardando) and 'a tempo' are included. The score consists of three staves: piano/bass, soprano, and bass.

was be - fore.
geth-er a - gain.

p *f*

I love Six-pence, Pretty Little Six-pence

Vivace

I love six-pence, pretty lit - tle six - pence,

f *marcato*

mf

I love six - pence bet - ter than my life;

mf legato

I spent a pen - ny of it I spent an - oth - er,

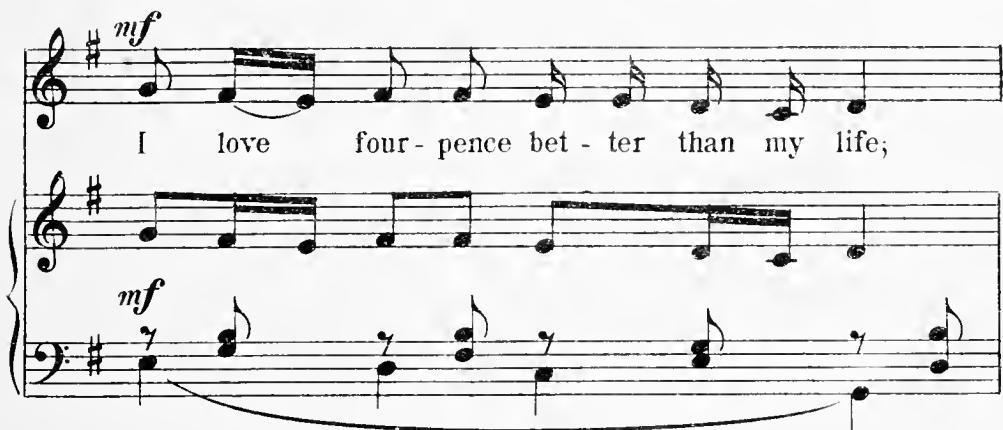
a tempo
cresc.

And took four - pence home to my wife— to my wife.

a tempo
cresc.

Oh, my lit - tle four-pence, pret-ty lit - tle four-pence

This section of the musical score consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The key signature is one sharp (F#). The music is in common time (indicated by 'C'). The vocal line starts with eighth-note pairs, followed by a series of eighth-note pairs with a slight pause. The piano accompaniment provides harmonic support with eighth-note chords.



I love four - pence bet - ter than my life;

This section continues the musical score. The vocal line begins with eighth-note pairs, followed by a melodic line with sixteenth-note pairs. The piano accompaniment provides harmonic support with eighth-note chords. The dynamic marking 'mf' (mezzo-forte) is indicated above the piano staff.

I spent a pen - ny of it, I spent an - oth-er,

This section continues the musical score. The vocal line begins with eighth-note pairs, followed by a melodic line with sixteenth-note pairs. The piano accompaniment provides harmonic support with eighth-note chords. The dynamic marking 'cresc.' (crescendo) is indicated above the piano staff, and 'rit.' (ritardando) is indicated above the vocal line.

a tempo

And I took two-pence home to my wife- to my wife.

Oh, my lit - tle two-pence, my pret - ty lit - tle two - pence,

I love two - pence bet - ter than my life;

legato

A musical score for two voices and piano. The top line is a soprano vocal part with lyrics: "I spent a penny of it, I spent an- oth- er," in common time, G major. The bottom line consists of two staves: a treble staff for the piano's right hand and a bass staff for the piano's left hand. The piano part features simple harmonic chords and bass notes.

And I took noth-ing home to my wife, home to my wife.

f rit.

Oh, my lit - tle noth - ing, my pret - ty lit - tle noth - ing,

f rit.

mf a tempo

What will noth - ing buy for my wife?

cresc.

I have noth - ing, I spend noth - ing,

cresc.

rit.

f a tempo

I love noth - ing bet - ter than my wife,

f a tempo

I love noth - ing bet - ter than my wife

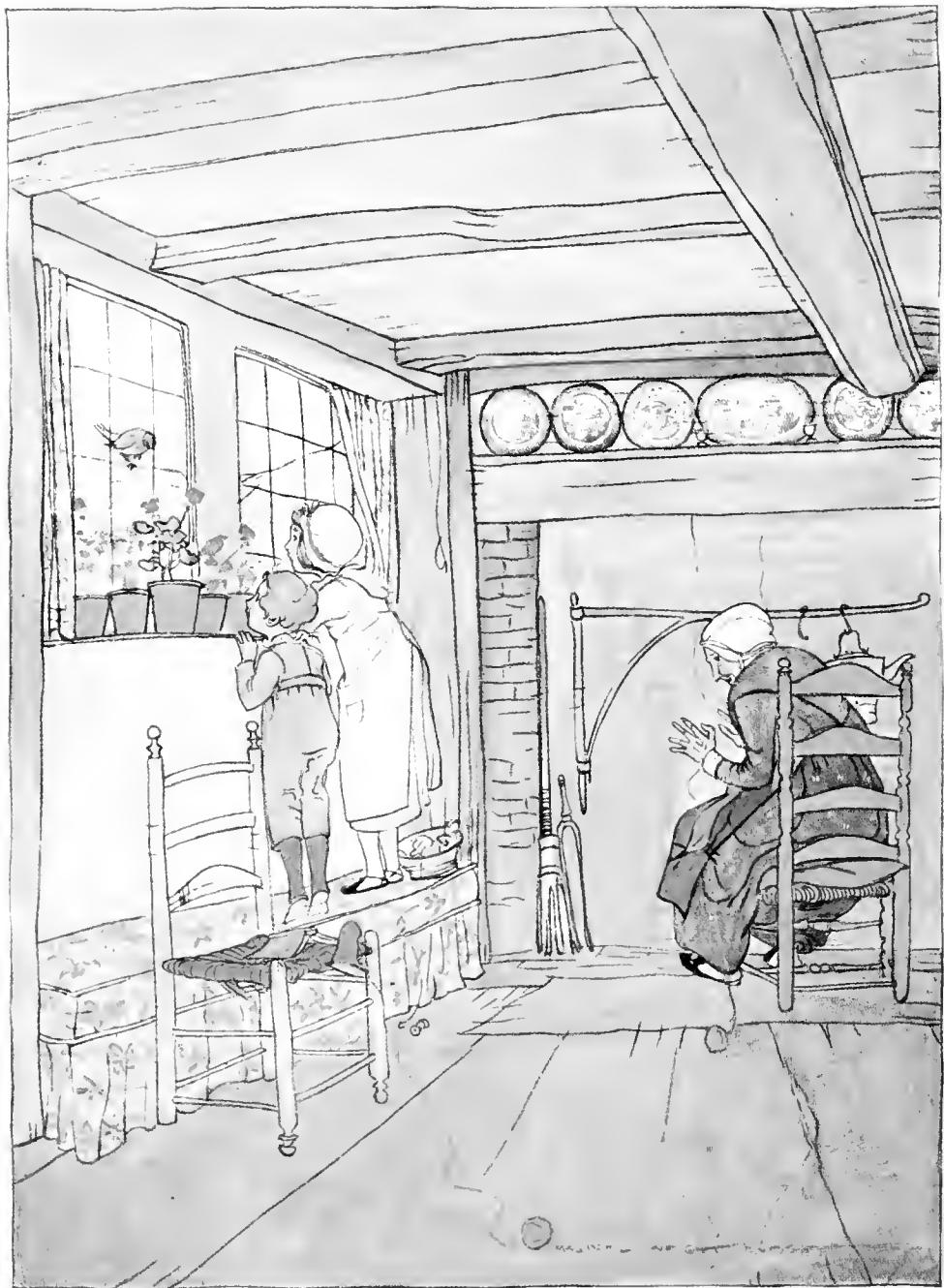
than my

rit.

wife.

ff a tempo

PART THREE



And what will poor robin do then, poor thing?

If All the World Were Apple-pie

Allegro brightly

If all the world were ap-ple-pie And all the sea were ink, And
all the trees were bread and cheese What should we have to drink?

Old Father Gray Beard

Adagio with kindly humor

Old fath-er gray beard With-out tooth or tongue,

poco rit.

Give me your finger, I'll give you my

poco rit.

a tempo

thumb.

a tempo

The North Wind doth blow

Andante with feeling

mf

The North Wind doth blow, And

mf legato

we shall have snow, And what will poor

rit.

rob - in do then, _____ Poor

rit.

a tempo **p**brighter

thing? Hell sit in the barn And

a tempo **p**

keep him - self warm, And hide his head

un - der his wing, *rit.* Poor

thing.

a tempo rit.

Baa, Baa, Black Sheep

Andante con moto, *gently*

Baa, baa, black sheep, Have you an - y wool?

p legato

Yes, sir, yes, sir, Three bags full;

One for my mas - ter, One for my dame, And

A620270

one for the lit - tle boy who lives in the lane.

Mar'gret wrote a Letter
Allegro grazioso *with charm*

Mar'gret wrote a let - ter, Sealed it with her fin - ger,

Threw it in the dam, For the dus - ty mil - ler,

a tempo

Musical score for the first line of the song. The vocal line consists of eighth and sixteenth notes. The piano accompaniment features sustained notes and chords. The lyrics are: "Dus-ty was his coat, Dus-ty was the sil-ler,"

rit.

Dus-ty was the kiss I'd from the dus-ty mil-ler,

rit.

If I had my pock-et Full of gold and sil-ler,

a tempo

Musical score for the second line of the song. The vocal line consists of eighth and sixteenth notes. The piano accompaniment features sustained notes and chords. The lyrics are: "If I had my pock-et Full of gold and sil-ler,"

rit.

I would give it all To my dus - ty mil - ler.

rit.

Poor Dog Bright

Allegro with accent

f > > >

Poor Dog Bright, Ran off with all his might, Be -

f marcato

> >

cause the cat was aft - er him, Poor Dog Bright.

Poor Cat Fright, Ran off with all her might, Be-
 cause the dog was aft - er her,
 Poor Cat Fright

The musical score consists of three staves. The top staff is soprano, the middle staff is alto, and the bottom staff is bass. The key signature is B-flat major (two flats). The time signature is common time (indicated by 'C'). The lyrics are written below the notes. Performance markings include dynamic signs (e.g., > for forte, > for decrescendo, > for crescendo, > for sforzando), slurs, and a fermata over the last note of the first line. The bass staff includes a bass clef, a B-flat clef, and a bass staff line. The alto staff includes a C-clef and a bass staff line. The soprano staff includes a G-clef and a bass staff line.

INDEX

INDEX TO FIRST LINES

Baa, baa, black sheep	79
Barber, barber, shave a pig	11
Dance to your daddy	49
Ding, dong, bell	15
Hey, diddle diddle	4
Hickory, dickory, dock	46
Humpty Dumpty, sat on a wall	63
I had a little husband	25
I love six-pence, pretty little six-pence	65
I went up one pair of stairs	57
If all the world were apple-pie	75
Little boy blue, come blow your horn	13
Little Jack Horner sat in a corner	6
Little Miss Muffet sat on a tuffet	7
Little Polly Flinders	10
Little Willie Winkle	53
Mar'gret wrote a letter	80
Mistress Mary, quite contrary	45
Old father gray beard without tooth or tongue	75
Old King Cole was a merry old soul	19
One misty, moisty morning	62
Pease-pudding hot	3
Poor Dog Bright	82
Pussy cat, pussy cat, where have you been?	17
Rock-a-bye, baby, thy cradle is green	23
See-saw sacradown	51
Simple Simon met a pieman	54
Solomon Grundy	30
The North Wind doth blow	76
The Queen of Hearts she made some tarts	27
There was a crooked man	8
There was a little man	48
This is the House that Jack built	31
To market, to market, to buy a fat pig	59
Tommy Snooks and Bessie Brooks	22

